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NEW YORK

Messrs Duran Brothers Collection, Thursday Eve Apr 24. 1875					RECEIVED
NO.	ARTIST	PURCHASER	OUT		
1	Benci Piero di J	R. H. Limes			250.
2	Da Predio Ambrogio	Mr. Rougeron			175.
3	Di Credi Lorenzo	Henry Reinhardt			3700.
4	Fiorentino Pier F.	Henry Reinhardt			5700.
5	Albertinelli Mariotto	E. L. Lueder			1200.
6	Rosselli toino Di L. B. F	Otto Bernet agt K. B. F.			2600.
7	Sellajo Jacopo Del.	P. D. Colnaghi & Black			2300.
8	Potter Paul	A. J. Brown			3000.
9	Cunyp Albert	M. Knodler & Co			4000.
10	Cunyp Albert	Dr. Paul Messel			3500.
11	Cunyp Albert	Scott & Fowler Co			73.000.
12	Lawrence Sir Thomas	Scott & Fowler Co			31.000.
13	Reynold " Joshua	W. E. Ewarte			30.000.
14	Van Dyck " Anthony	Paul Sachs agt			8700.
15	Rubens Peter Paul	C. F. Williamson			20.000.

INJURED PAINTINGS ON VIEW

Old Masters Among Examples the American Galleries.

The paintings that were in the outbreak of fire on the steamship Mississippi last November are now on view at the American Art Galleries, to be sold at auction by direction of the Duveen Brothers next Thursday evening in the Plaza Ballroom. Some of the pictures are much injured, others are in practically perfect condition, and as they are they will be sold, no effort having been made to restore them. The Duveens offer to advise purchasers without charge in regard to the restoration necessary and to aid them in selecting an expert restorer.

It would be an expert, indeed, who could bring back to its original state the little Pollaiuolo portrait of a young man in a black cap or the Ambrogio da Predis from the Weber collection. Yet the student of methods may find a special interest in seeing these ghosts of paintings, clinging to their panels in defiance of destructive elements. The Pollaiuolo in particular, with its curious silvery stain, is in a most romantic if unprofitable condition. The Italians have suffered most, but the circular panels by Lorenzo di Credi, Pier Francesco Fiorentino, and Cosimo Rosselli are charming in color and design, despite sundry crackings of the wood. A "Madonna and Child" by Mariotto Albertinelli, partner of Fra Bartolommeo, is a quiet, pleasant picture, the plum-colored mantel suffering from a cold bloom.

An extremely vivacious and entertaining cassone panel by Jacopo del Sallai is perhaps the most interesting item among the Italian pictures. It is an allegory of the type frequently chosen for these wedding chests, and several episodes of the subject are embraced in one design. A Sibyl watches a triumphal procession wending its way toward Rome in her vision of victory. A black eagle appears hovering over the heads of the King and his General, who are in a triumphal car, and is the symbol that the General will become King. At the right one sees the same procession entering Rome, still attended by the eagle. Jacopo del Sallai was a pupil of Fra Filippo, and the catalogue describes his pleasantest works as "translations of Botticelli into a more coercive and fluent calligraphy." The flourishings of his brush in describing the anatomy of the horses are extremely amusing in the present instance, and the whole work is carried out with spontaneous zest.

On the opposite wall hangs Rubens's "Holy Family," from the Duke of Sutherland's collection, a very important composition with six figures, warm in color and joyous in execution. The lovely hand of the Virgin holding the foot of the Child, the reflected lights, the casual posture of the little cherub leaning against the Virgin, are among the details accentuating the attractiveness of the whole, but the chief merit is one which all good pictures share, the holding together of the various parts in one clear impression. It is a handsome picture, rich in painting quality.

DUVEEN

hangs Sir Joshua Reynolds' "Mrs. Otway and Child," shown at the exhibition last year, and looks extremely well after its trying experience. Flanking the Rubens on the left is van Dyck's portrait of Baron d'Auweghem, from the Rudolph Kann collection, in which the beautiful hands are given characteristic attention on the part of the painter. On the other side of the Rubens is a portrait of Miss Sotheran by Lawrence, dainty and gracious enough. There are three examples of Aelbert Cuyp, the finest, a "Horseman, Cattle, and Shepherds in a Landscape," from the Maurice Kann collection, apparently in good condition, and a most inspiring painting, with exquisite distances, luminous shadows, delightful color, a true masterpiece of painting.

It will be interesting to see how much the public is swayed by circumstances of sale in its bidding on the more fortunate canvases in this little group. Most of them are works that would impress their great distinction if they were shown in the conventional tidy state, spick and span as to varnish and frame.

PAINTING BY CUYP

SOLD FOR \$73,000

N. Y. Times *4-30-15*
Top Price of Fifteen Damaged
Masterpieces Given for a
Dutch Landscape.

A LAWRENCE FOR \$31,000

Reynolds's "Mrs. Otway and Child"
Brings \$30,000, a Rubens
\$20,000—Total, \$190,125.

Probably one of the shortest picture sales on record and the smallest number of pictures for which the ballroom of a great hotel was taken for a salesroom was the sale of fifteen masterpieces of painting belonging to the Duveen Brothers by the American Art Association at the Plaza Hotel last evening.

These were the pictures which were on the steamship Mississippi in November, 1914, when a fire breaking out they were more or less damaged. The paintings were sold as they were, without attempt at restoration, and the returns for the fifteen were \$190,125. The highest price of the evening was \$73,000 given by Scott & Fowles for Albert Cuyp's "Horsemen, Cattle, and Shepherds in a Landscape."

The picture by the Dutch master shows a beautiful Summer morning, a road by a stream, trees and rocky, wooded hills, and a little color, red and blue, is introduced in the figures on the road. It is a picture which was said by de Groot to be one of the best by the artist on the Continent. It came from the collections of Edmund Higninson of Saltmarsh Castle, 1842; Joseph Bond, 1872, who lent it to the

Academy; C. Wertheimer, who to the Academy, and Comte B. Castellane and M. Maurice Kann. Mr. Kirby said in putting up the picture that it was valued at \$200,000. It was started at \$5,000, ran up immediately to \$10,000, was the subject of considerable competition, other dealers trying for it, and it was finally knocked down to the purchasers.

There was apparently very little damage done this picture by the fire. Others of the pictures painted on panels had the wood badly warped, and in some places cracked where the colors were little affected. Only two pictures of the lot were very materially defaced. They came first on the catalogue. A panel, "Bust Portrait of Young Man in Black Cap," by Poero di Jacopo Bencl, called Pollaiuolo, went to R. H. Loines for \$250, and the "Portrait of a Youth in a Red Cap," by Ambrogio, went to M. J. Rugeron for \$175.

Giving the other pictures in the order of sale, a circular panel 3 feet in diameter, "Virgin and Child with St. John," by Lorenzo di Credi, went to Henry Reinhardt for \$3,700, and to the same buyer went another circular panel, 30 3/4 inches in diameter, "Virgin and Child with Saints," by Pier Francesco Fiorentino, for \$5,700. The "Madonna and Child," a panel, by Mariotto Albertinelli, 31 1/2 by 22 3/4, went to E. L. Lueder, for \$1,200, and Cosimo Rosselli's "Virgin and Child with St. John and Saints," circular panel, 3 feet 2 1/2 inches in diameter, went to Bernet, agent, for \$2,600.

The delightful long, narrow panel, "Processional Scene," 17 inches in height by 65 1/2 inches, by Jacopo del Sellaio, went to P. D. Colnaghi of London for \$3,300. Paul Potter's "Landscape with Cattle," a pleasing picture, which had been in the Yerkes collection, went to A. G. Brown for \$3,000. There were three Cuyps in the collection, and a panel, 18 by 22, "The Flight Into Egypt," went to Knoedler & Co., who were competitors for the more important picture by the artist, for \$4,000. "Oxen in a Shed," by Cuyp, went to Dr. Paul Mersch for \$3,500.

The two beautiful portraits by Sir Thomas Lawrence and Sir Joshua Reynolds brought nearly the same price. The "Portrait of Miss Sotheran," by Lawrence, was nearly full length, a charming young woman, simply dressed in a creamy white gown, blue sash, and salmon-colored shawl. It went to Scott & Fowles for \$31,000. W. E. Evarts paid \$30,000 for Reynolds's "Mrs. Otway and Child," a woman seated, wearing a white gown and quilted coat with a yellow bow as a headdress. She holds the hand of the child, who stands upon a sofa. Sir Anthony Van Dyck's "Portrait of Alexander Triest, Baron d'Auweghem," a standing figure in black velvet, with wide, thick ruff and one hand resting on the pommel of his sword, went to Seaman, agent, for \$8,700.

Rubens's, "The Holy Family," was the last picture sold and went to C. F. Williamson of Paris, for \$20,000. This was from the collection of the Duke of Sutherland. It is 63 by 59 inches, composed of six life-size figures, the Virgin with the Child at her breast, a cherub at her feet, at the left St. Catherine holding the little St. John with St. Joseph on the right bending over the group.

PAINTINGS TO GO AT FIRE SALE

'The Holy Family' by Rubens;
Van Dyck Portraits and
Others in List.

SMOKED ON BOARD LINER

The paintings by old masters which were placed on public view in the galleries of the American Art Association yesterday by Duveen Bros. and which will be sold next Thursday evening in the ballroom of the Plaza Hotel have a special interest for the "experts." These paintings are by famous masters, some by the greatest, and all were saved from a fire on board the steamship Mississippi, which conveyed them to this port in November, 1914. One or two of the pictures have been so blackened by the fire that the subjects may scarcely be made out, but fortunately these are the less important pictures.

The great Rubens, "The Holy Family," seems to be quite uninjured, and if the Van Dyck portrait and the pictures by Reynolds, Lawrence, Paul Potter, Rosselli and Sellaio have been toned by smoke it will not be apparent to the amateur. Two of the Albert Cuyps have received visible damage, but the art of the "restorer" no doubt will erase the history of the accident from them.

The pictures are being sold because of the fire and exactly in the condition in which they came from the ship. No effort has been made to restore them, but Duveen Bros. announce that they will advise with the buyers free of charge in regard to the right steps to take. Restoration has been perfected to such an extent in modern days that now it is regarded as an exact science. It will not greatly surprise art lovers to see the "Portrait of a Youth in a Red Cap," by Ambrogio da Predis, emerge from its present blackened surface with much of its true color.

"The Holy Family," by Peter Paul Rubens, as has been said, requires no help from the experts for its appreciation. All of its qualities may be perfectly read. It is a large and important example, and comes from the collection of the Duke of Sutherland. It was seen in Strafford House by Dr. Waagen, who wrote of it in his book, "Treasures of Art in Great Britain," praising especially the joyousness of the children in the group.

The manner of the painting is quite free and artists will appreciate the directness of the brushwork, but the main distinction lies in the masterliness of the composition. There are six figures in the group. The Virgin occupies the centre of the canvas and is offering the breast to the Child, who lies in her lap. A cherub stands at her feet, gazing up into her face. St. Catherine is at one side, supporting an especially lovable little St. John, and St. Joseph is in the background.

The composition is sure and without a trace of academic affectation. The air of playfulness and unconsciousness upon the part of the children is wonderfully suggested. The lights are all upon the children and the Virgin, singularly well knit together in the centre of the work. St. Catherine and St. Joseph are in shadow. St. Joseph regards the little group with a serious contemplation which contains a hint of foreboding.

The portrait of the "Baron D'Auweghem," by Anthony Van Dyck, came from the great Rudolph Kann collection of Paris, along with several others of these pictures. To Rudolph Kann it came from Lord Carlisle's gallery. It represents a man of middle age, of commanding character, with beard and moustache, wearing the "ruff of pride," which Northerners wore in emulation of the fashionable Spaniards.

The Sir Joshua portrait is of "Mrs. Otway and Child," and comes from the Oppenheim collection. The "Portrait of Miss Sotheran," by Sir Thomas Lawrence, gives that painter an opportunity for refined color in the painting of the silk scarf of peachblow tones which falls about the handsome sitter's shoulders.

The "Landscape with Cattle," by Paul Potter, which came from the C. T. Yerkes collection, has suffered no appreciable injuries and the furry, clearly drawn cattle of the foreground and the chateau towers in the back are as effective as ever. Enough can be seen of the quality of the two small damaged Cuyp's to make one wish for the complete success of the restorer who shall be charged with cleaning them. The large work by Cuyp, "Horsemen, Cattle and Shepherds," among the various owners of which have been C. Wertheimer, Count Boni de Castellane and Maurice Kann, is intact.

Of the early Italian works here on view the "Virgin and Child with St. John and Saints," by Cosimo Rosselli, the "Virgin and Child with St. John," by Lorenzo di Credi, the "Virgin and Child with Saints" by Fiorentino, and the "Processional Scene," by Jacopo del Sellaio, present but minor problems for the restorer, and their decorativeness and charm of color may be fully appreciated at present.

The "Processional," by Del Sellaio, once formed the front panel of a wedding chest and shows a triumphal procession wending its way to Rome. This procession has been interrupted and flung into disorder by the apparition of an eagle which has swooped down and hovers over the head of the chief personage, a general. The apparition symbolizes, according to an old legend, that the general is to be the future king, and the effect of supernaturalness is heightened by the extreme restiveness of the horses and other animals in the procession.

DUVEEN FIRE SALE REALIZES \$190,125

Cuyp Landscape Brings the
Record Price of the
Season.

Sum 4-30-15
MANY EXPERTS PRESENT

It was reserved for the "fire sale" of Duveen Bros., which took place last night in the ballroom of the Plaza Hotel under the management of the American Art Association, to break the auction record of prices for this season.

A landscape by Aelbert Cuyp, with horsemen, cattle and shepherds, brought \$73,000, selling to Scott & Fowles, the picture dealers, of this city. No other picture has approached that sum in the auction sales of this season.

The fifteen paintings that were sold were all by famous masters, and most of them had long pedigrees, coming from famous collections. Last November when they were on their way to this city in the steamship Mississippi a fire started in the hold of the ship and some of the pictures were damaged by heat and smoke, while others afterward were subjected to the suspicion of having been damaged. For that reason the sale of last evening became necessary. The most important pictures of the group suffered but slightly and with proper cleaning by experts it was thought all traces of the accident could be obliterated from them. One or two of the early Italian pictures were so blackened as to be almost indistinguishable, but even they brought considerable sums, which is proof that the picture restorers had reported hopefully upon them.

Unprecedented Features.

The sale, having these unprecedented features, appealed particularly to the experts and to experienced collectors. All of the picture dealers in town were present and also ex-Senator William A. Clark, Sir Hugh Lane and John Quinn.

The great Cuyp, for which Scott & Fowles gave \$73,000, apparently escaped all damage and the pigments were certainly bright and clear in the remorselessly bright lights of the Plaza Hotel. It is a large canvas with a romantic Italianized subject. There are hills in it and a river, with a bridge in the foreground, around which are grouped the "horsemen, cattle and shepherds." It once belonged to Edmund Higginson of Saltmarsh Castle, and subsequent owners were C. Wertheimer of London, Count Boni de Castellane of Paris and Maurice Kann, the dispersal of whose art collections in Paris caused a sensation in the art world a few years ago.

Scott & Fowles also bought the "Portrait of Miss Sotheran," by Sir Thomas Lawrence, for \$31,000. The Sir Joshua Reynolds portrait of "Mrs. Otway and Daughter" was sold to W. E. Ewarts for \$30,000. This Sir Joshua formerly was part of the Oppenheim collection.

The large "Holy Family," by Peter Paul Rubens, was purchased by C. F. Williamson of Paris for \$20,000, and without doubt the painting will be returned to France. It was once a part of the Duke of Sutherland's collection. The portrait of "Alexander Triest, Baron d'Auweghem," by Van Dyck, sold to Paul J. Sachs, agent, for \$3,700. It came from the Rudolph Kann collection.

Other Purchasers and Prices.

The "Flight Into Egypt," by Aelbert Cuyp, also from the Rudolph Kann collection, went to M. Knoedler & Co. for \$4,000 and Dr. Paul Mersch paid \$3,500 for Cuyp's "Oxen in a Shed." The Paul Potter "Landscape With Cattle" sold to A. G. Brown for \$3,000, the "Processional Scene," by Jacopo del Sellaio, to Colnaghi & Obach of London for \$3,300; the "Virgin and Child," by Cosimo Roselli, to Otto Bernet, agent, for \$2,600; Albertinelli's "Madonna" to E. L. Luder for \$1,200, Pier Francesco Fiorentino's "Virgin and Child" to Henry Reinhardt for \$5,700, Lorenzo di Credi's "Virgin and Child" to Henry Reinhardt for \$3,700, the Da Predis "Youth With Red Cap" to M. Rougeron for \$175 and Piero di Jacopo Benci's "Young Man in Black Cap" to R. H. Loines for \$250.

The total for the fifteen paintings was \$190,125. Large as this sum is a considerable loss in values is indicated, as the Sir Joshua Reynolds "Portrait of Mrs. Otway," which sold for \$30,000, cost Duveen Bros. \$154,000, Mr. Kirby announced. Just what proportion of this loss is to be borne by the insurance companies Duveen Bros. would not say.

15 Old Masters Exhibited Before Art "Fire Sale"

Injury to Paintings Owned by Duveen
Brothers Ranges from Almost Total
Obliteration to Slight Defacement.

Fifteen paintings by old masters placed on view yesterday in the American Art Galleries, No. 6 Madison Square South, will be sold in an auction unique in New York—a veritable "fire sale." They are works belonging to Duveen Brothers, which were in a fire on board the Mississippi, of the French line, last November. They will be sold on Thursday night in the Plaza Hotel.

The damage to the pictures ranges from almost complete obliteration to only a slight defacement. The pictures will be sold in the condition in which they arrived. In several cases the damage apparently extends no deeper than the varnish. In others, previous restorations have suffered, leaving the picture as it originally existed. Others, painted on panels, are warped and split. Others look as if they had been damaged by rough handling by the crew.

The worst damaged picture is "Portrait of a Youth in a Red Cap," by Ambrogio da Predis (1455-1515). Only the outline of the picture can be seen, no vestige of color remaining on the surface. The next worst to suffer was Pollaiuolo's "Bust Portrait of Young Man in a Black Cap," with only a little brown and silver appearing on the warped panel—an interesting subject for an expert restorer. "Virgin and Child with St. John," by Lorenzo di Credi, is on a circular panel which was curved and split in two places. "Virgin and Child with Saints," by Pier Francesco Fiorentino (1440-1500), which was in the Palazzo Rossi Collection, of Bologna, is warped and split, but the pigment remains good. "Madonna and Child," by Mariotto Albertinelli (1474-1515) is blistered. "Virgin and Child with Saint John and Saints," by Cosimo Roselli (1439-1507), a panel, is split in three places and also shows the effect of rough handling. "Processional Scene," by Jacopo del Sellaio, a panel from a wedding chest, a beautiful work, has a few scars that reach into the chalky priming beneath the pigment, but is susceptible of fine restoration.

Among the works which were damaged less, and which when restored will be in as good condition as the average works of the period in the American collection, is "Landscape and Cattle," by Paul Potter, which was in the collection of Prince Kaunitz, Baron de Rothschild, Edouard Kums and Charles T. Yerkes. Aelbert Cuyp's "The Flight Into Egypt," which was in the Rudolph Kann collection, is on a panel which has a crack through the center, and tissue paper was stuck to the varnish by the heat. "Oxen in a Shed" is another Cuyp, also from the Rudolph Kann collection. "Horsemen, Cattle and Shepherds in a Landscape," from the collection of Comte Boni de Castellane and Maurice Kann, is a typical subject by Cuyp which to the unpracticed eye appears to have escaped the fire almost unscathed, and which after restoration should appear in fine condition.

There are two fine old English portraits in the collection which have not suffered serious injury. One is a beautiful work by Sir Thomas Lawrence, "Portrait of Miss Sotheman," and the other is Sir Joshua Reynolds' "Mrs. Otway and Child," a work which was engraved in mezzotint by James Scott and comes from the Oppenheim collection and that of Charles Sackville Bale, grandson of Mrs. Otway.

The other two works in the collection are St. Anthony Van Dyck's "Portrait of Alexander Friest, Baron d'Auweghem," from the Lord Carlisle and the Rudolph Kann collections, and "The Holy Family," by Peter Paul Rubens, a brilliant work from the collection of the Duke of Sutherland.

ART 'FIRE SALE'

BRINGS \$190,125;

CUYP, \$73,000

Fifteen Paintings Owned by Duveen
Brothers Which Were Damaged
Aboard Steamship Are Sold.

Fifteen paintings belonging to Duveen Brothers, which were in the hold of the Mississippi last November when a fire occurred on board, were sold at auction for \$190,125 last night at the Plaza Hotel under the auspices of the American Art Association, Mr. Thomas E. Kirby presiding.

The prices ranged from \$175 paid by M. J. Rougueron, a well known picture restorer, for the almost obliterated "Portrait of a Youth in a Red Cap" by Ambrogio da Predis, to \$73,000 paid by Scott & Fowles for Aelbert Cuyp's splendid "Horsemen, Cattle and Shepherds in a Landscape," which apparently was unscathed by the fire.

This example of Cuyp cost Duveen Brothers more than \$200,000. It is from the collection of Maurice Kann, and formerly was the property of Comte Boni de Castellane, and it ranks among the famous Cuyps of the world. It is sixty-four inches wide and forty inches high, and contains the three elements which Cuyp loved best—hills and a river, a bridge, with horsemen, and cattle and shepherds. In the distance is seen a large town. According to Dr. Hofstede de Croot this is one of Cuyp's best pictures.

"The Flight Into Egypt," by Cuyp, for which Duveen Brothers paid more than \$20,000, and which came from the Rudolph Kann collection, was sold to M. Knoedler & Co. for \$4,000. Fire caused the varnish to bloom and the panel to crack. Another Cuyp, "Oxen in a Shed," went to Dr. Paul Mersch, of the Sedelmeyer Galleries, for \$3,500.

Paul Potter's "Landscape with Cattle" was sold to A. G. Brown for \$3,000. This picture formerly was in the Charles T. Yerkes collection, at whose dispersal it brought \$10,600. It is a beautiful work, showing the exterior of a shed, with a woman milking a cow, while in the distance are cornfields and a shepherd driving his flock.

"Portrait of Miss Sotheran," a beautiful work by Sir Thomas Lawrence, was bought by Scott & Fowles for \$31,000. Bidding on this started at \$2,000. It is a decorative work, with a landscape background.

A New York collector buying under the name of "W. E. Evans" paid \$30,000 for Sir Joshua Reynolds' "Mrs. Otway and Child." This work, splendidly decorative in color and pleasing in subject, cost Duveen Brothers \$154,000, according to an announcement made by Mr. Kirby. It received only slight burns, none of them marring the flesh tones.

One of the surprises of the sale was the low price brought by the Van Dyck, "Portrait of Alexander Triest, Baron D'Auweghem," which went to a collector represented by Paul J. Sachs for \$8,700. This work had received only slight damage. It is from the Lord Carlisle collection, of London, and later from the Rudolph Kann collection, of Paris.

"The Holy Family," by Rubens, a large work from the collection of the Duke of Sutherland, started at \$2,500 and after spirited bidding was knocked down to C. F. Williamson, art dealer, of Paris, for \$20,000. This picture contains six life size figures, the Virgin, the Child, lying on her lap, in the centre of the picture, a cherub standing at her feet, St. Catherine holding the infant St. John and St. Joseph bending over the group.

Of the early Italian pictures the badly damaged "Bust Portrait of a Young Man" by Pollaiuolo went to R. H. Loines for \$250; Lorenzo di Credi's "Virgin and Child with St. John," a splendidly colored panel, curved and split in two places, went to Henry Reinhardt for \$3,700; Fiorentino's "Virgin and Child with Saints," which was warped and split, went to the same buyer for \$5,700; Albertinelli's "Madonna and Child" to E. L. Lueder for \$1,200; Cosimo Rosselli's "Virgin and Child with St. John and Saints," with panel split in three places, to Otto Bernet, agent, for \$2,600, and Jacopo del Sellaio's "Processional Scene," originally the front panel of a wedding chest, to Colnaghi & Obach, of London, for \$3,300.

PAINTING BY CUYP BID UP TO \$73,000

**Dutch Artist's Canvas
 Considered by De Groot
 as One of His Best.**

**15 PICTURES SOLD
 IN SIXTY MINUTES**

**Lot Brings \$190,125, an Average
 of \$3,167 for Each
 Minute.**

Thomas E. Kirby, of the American Art Association, established a new record last night for speed and results in the sale, at the Hotel Plaza, of the paintings by great masters consigned to the association by the Duveen Brothers. From the time he offered the first of the pictures until he knocked down the last one, only sixty minutes elapsed, and in that brief period the fifteen paintings had been sold to thirteen persons, their bids amounting to \$190,125, or at an average rate of \$12,666.10 for each canvas. Figured by time, the average spent a minute was \$3,167.

Almost all of the paintings had been damaged by heat, smoke and water during a fire in the hold of the steamship Mississippi, in November, 1914, while in transit to this country. Mr. Kirby declared last night that with the exception of the first two pictures offered, which were charred a little, the rest could easily be restored to their original condition.

Scott and Fowles paid the highest price of the evening, \$73,000, for "Horsemen, Cattle and Shepherds in a Landscape," by the Dutch painter, Cuyp, a canvas 40 inches high by 64 inches long. This picture is from the collections of Edmund Higginson, 1842; Joseph Bond, 1872, who lent it to the Academy for exhibition that year; C. Wertheimer, 1894, who also lent it to the Academy in that year; Comte Boni de Castellane and Maurice Kann, Paris. The scene represents a fine summer morning, and the atmospheric effects of summer light on land and sky are most admirably rendered, while aerial perspective is that of nature itself. This is, according to de Groot, one of the best pictures by Cuyp on the Continent.

The next best price of the sale was \$30,000 paid by W. E. Evarts for "Mrs. Otway and Child," a canvas by Sir Joshua Reynolds. The subjects are Sarah, wife of Francis Otway, and her daughter Jane, afterward Mrs. McMurdo. The picture is from the Oppenheim collection, and it was formerly in the possession of Charles Sackville Bale, Esq., grandson of Mrs. Otway. It was exhibited at the British Institution in 1841 as "Mrs. Otway and Child," and again in 1857 as "Family Portraits." Scott & Fowles gave \$31,000 for "Portrait of Miss Sotheran," by Lawrence.

"The Holy Family," by Rubens, from the Duke of Sutherland's collection, was knocked down after some spirited competition to C. F. Williamson for \$20,000. This composition contains six life size figures.

The titles, artists, buyers and prices of the other pictures sold follow in that order:

"Portrait of Alexander Triest, Baron D'Auweghem," Van Dyck; Seaman (agent)...	\$3,700
"Oxen in a Shed," Cuyp; Dr. Paul Mersch...	3,500
"The Flight in Egypt," Cuyp; M. Knoedler...	4,000
"Landscape with Cattle," Potter; A. J. Brown...	3,000
"Processional Scene," Del Sellaio; Colnaghi & Obach...	3,300
"Virgin and Child, with Saint John and Saints," Rosselli; Bernet (agent)...	2,600
"Madonna and Child" (panel), Albertinelli; C. L. Lueder...	1,200
"Virgin and Child, with Saints," Florentino; Henry Reinhardt...	5,700
"Virgin and Child, with Saint John" (circular panel), Di Credi; Henry Reinhardt...	3,700
"Portrait of a Youth in a Red Cap," Da Preda; M. Rougeron...	175
"Bust Portrait of a Young Man in Black Cap," Benci; R. H. Loines...	250

DAMAGED PAINTINGS BRING \$190,125 AT SALE

Cuyp's "Horsemen, Cattle and
Shepherds" Sells for
\$73,000, Top Price.

\$31,000 PAID FOR PORTRAIT

Duveens Auction Canvases
Burned Partly at Sea on the
Liner Mississippi.

For the fifteen canvases belonging to the firm of Duveen Brothers which were more or less damaged by fire on the steamship Mississippi at sea last November the sum of \$190,125 was paid by twelve buyers in the Hotel Plaza last night at the sale conducted by the American Art Association.

The top figure of the sale, and the highest price paid for a painting at auction this season, was \$73,000, given by Scott & Fowles for Cuyp's "Horsemen, Cattle and Shepherds in a Landscape," a canvas that came from the famous Maurice Kann collection and which was valued by the Duveens at \$200,000. This picture was practically undamaged.

The same agents, who usually act as buyers for Charles P. Taft, secured the portrait of Miss Sotheran by Sir Thomas Lawrence for \$31,000, and Sir Joshua Reynolds's "Mrs. Otway and Child" for \$30,000, this last-named canvas having cost the Duveens \$154,000.

That the Rubens, "The Holy Family," only brought \$20,000 was one of the surprises of the night. C. F. Williamson, the Paris dealer, getting it at that figure.

Other Prices Paid.

Paul J. Sachs, agent, bought the "Portrait of Alexander Triest" for \$8,700; Dr. Paul Mersch paid \$3,500 for Cuyp's "Oxen in a Shed," a canvas whose varnish was affected by the heat of the fire on shipboard, and M. Knoedler & Co. gave \$4,000 for "The Flight into Egypt," by Cuyp, this being another painting with its varnish burnt off.

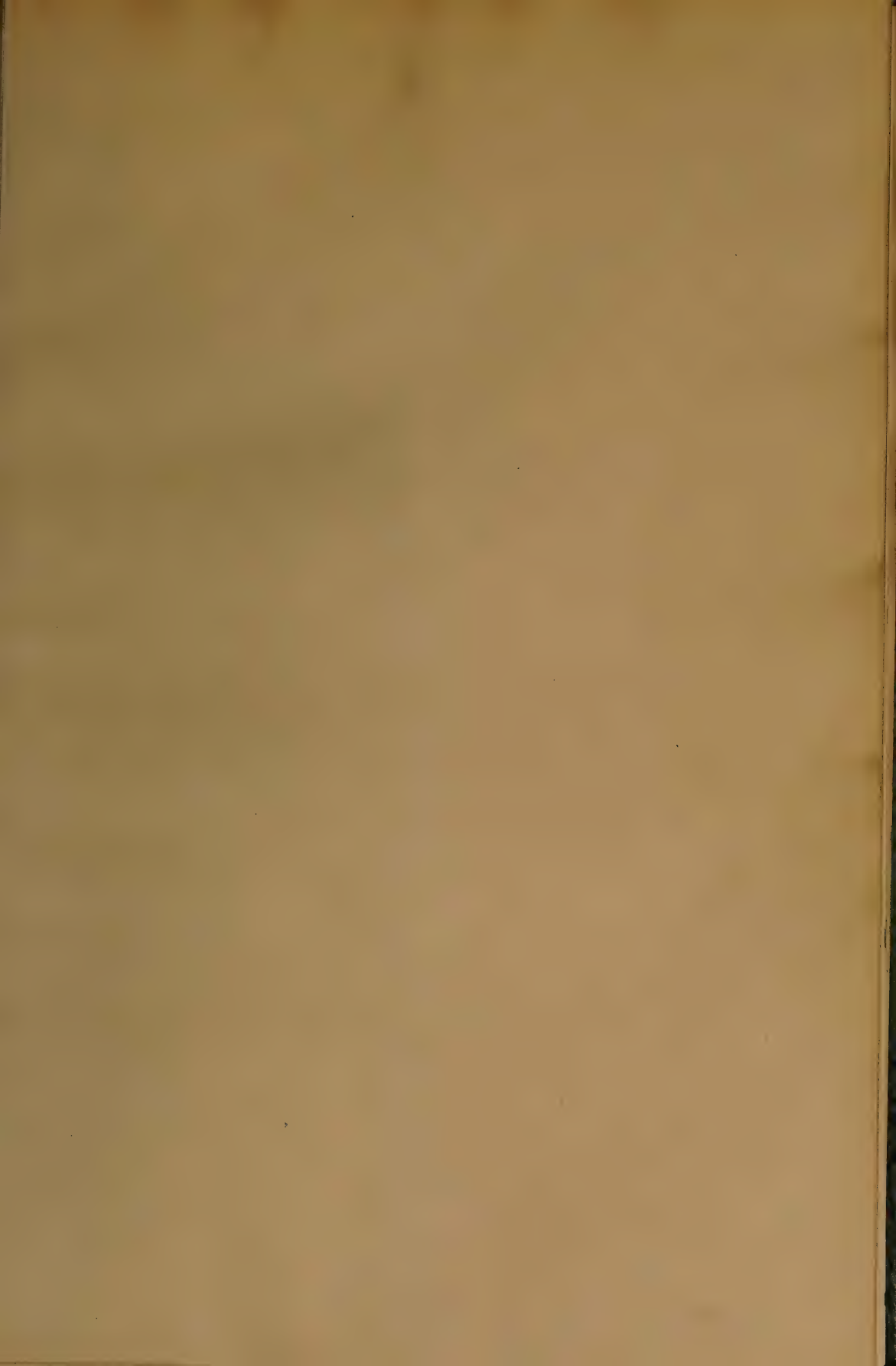
Paul Potter's "Landscape with Cattle," which was sold in the Yerkes collection for \$10,000, went to A. G. Brown for \$3,000. Colnaghi & Obach of London took the "Processional Scene" by Jacopo Del Sellaio for \$3,300; Otto Bernet, agent, gave \$2,600 for Rosselli's "Virgin and Child with St. John and Saints," and E. L. Lueders paid \$1,200 for a "Madonna and Child" by Albertinelli. The varnish on this picture was turned into a reddish brown tone by the heat of the fire that affected so many of these canvases.

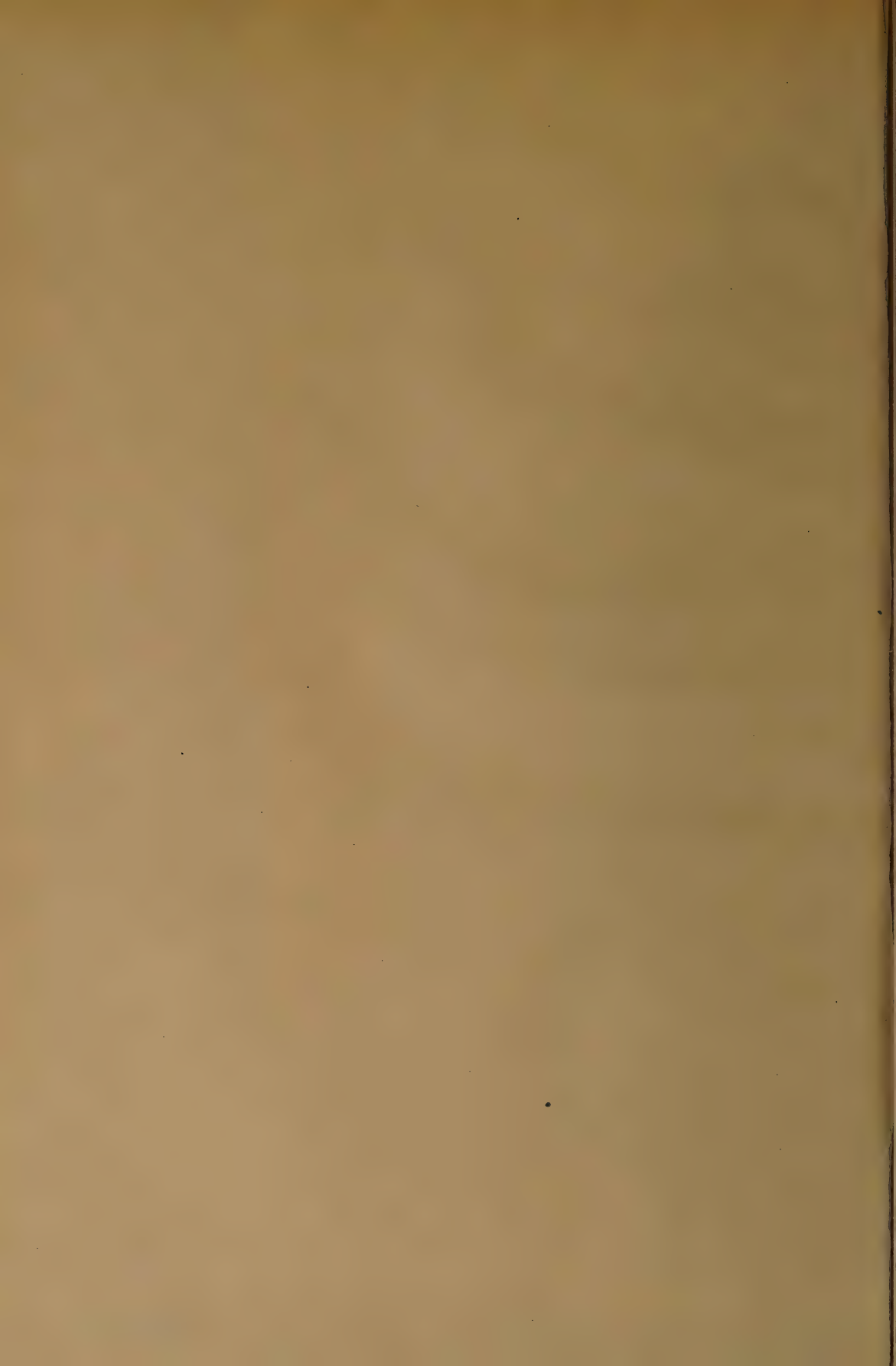
Restorer Buys Pictures.

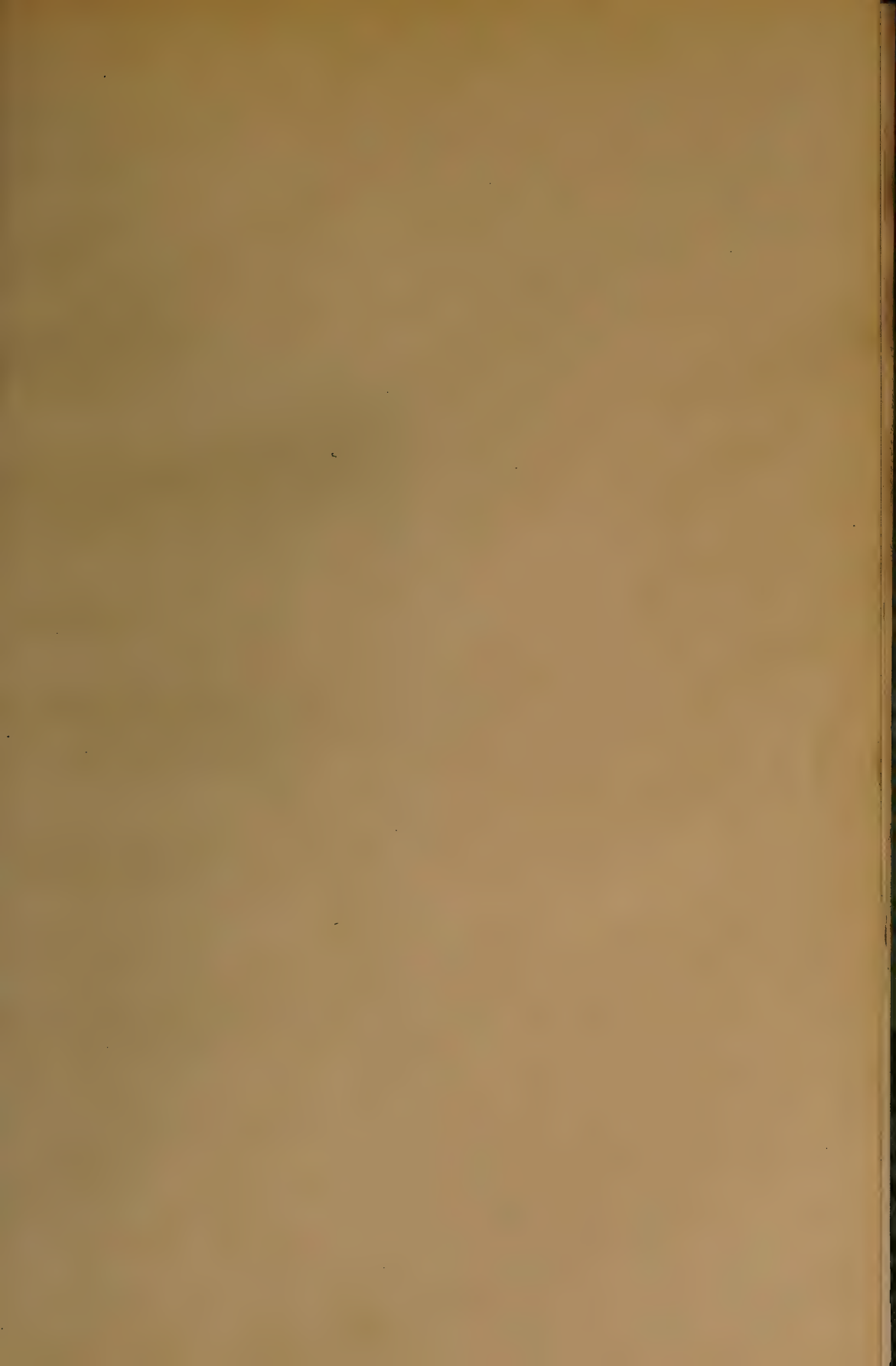
Henry Rienhardt took the two tondos by Lorenzo Di Credi and Florentino for \$3,700 and \$5,700 each. M. J. Rougeron, a restorer, bought what originally was a "Portrait of a Youth in a Red Cap," by Ambrogio Da Predis, for \$175, the panel on which the picture had been painted presenting nothing but a surface of charred wood to the general eye. Another panel, almost as badly damaged as this, Pollaiuolo's "Portrait of a Young Man in a Black Cap," was bought by R. H. Loines for \$250.

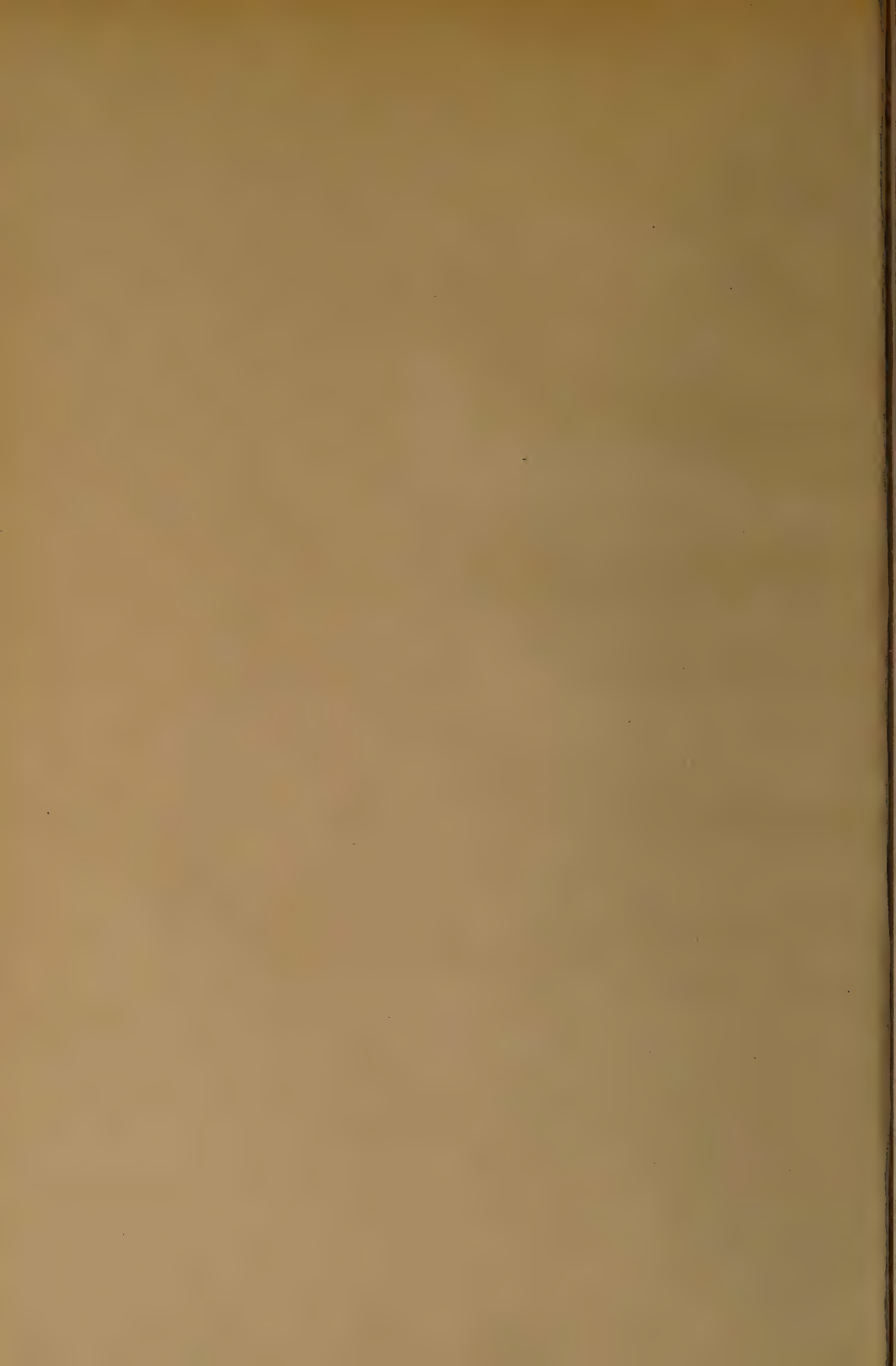
In the large and fashionable gathering that witnessed the selling of the canvases was Sir Hugh Lane, the Irish art connoisseur, who came to the United States to see if any one here was willing to go above his bid of \$50,000 for a portrait to be painted by John Singer Sargent, the money to go to the Red Cross Fund. Sir Hugh said that no one had made a bid better than his up to the present and that it looked as if he would get the portrait.

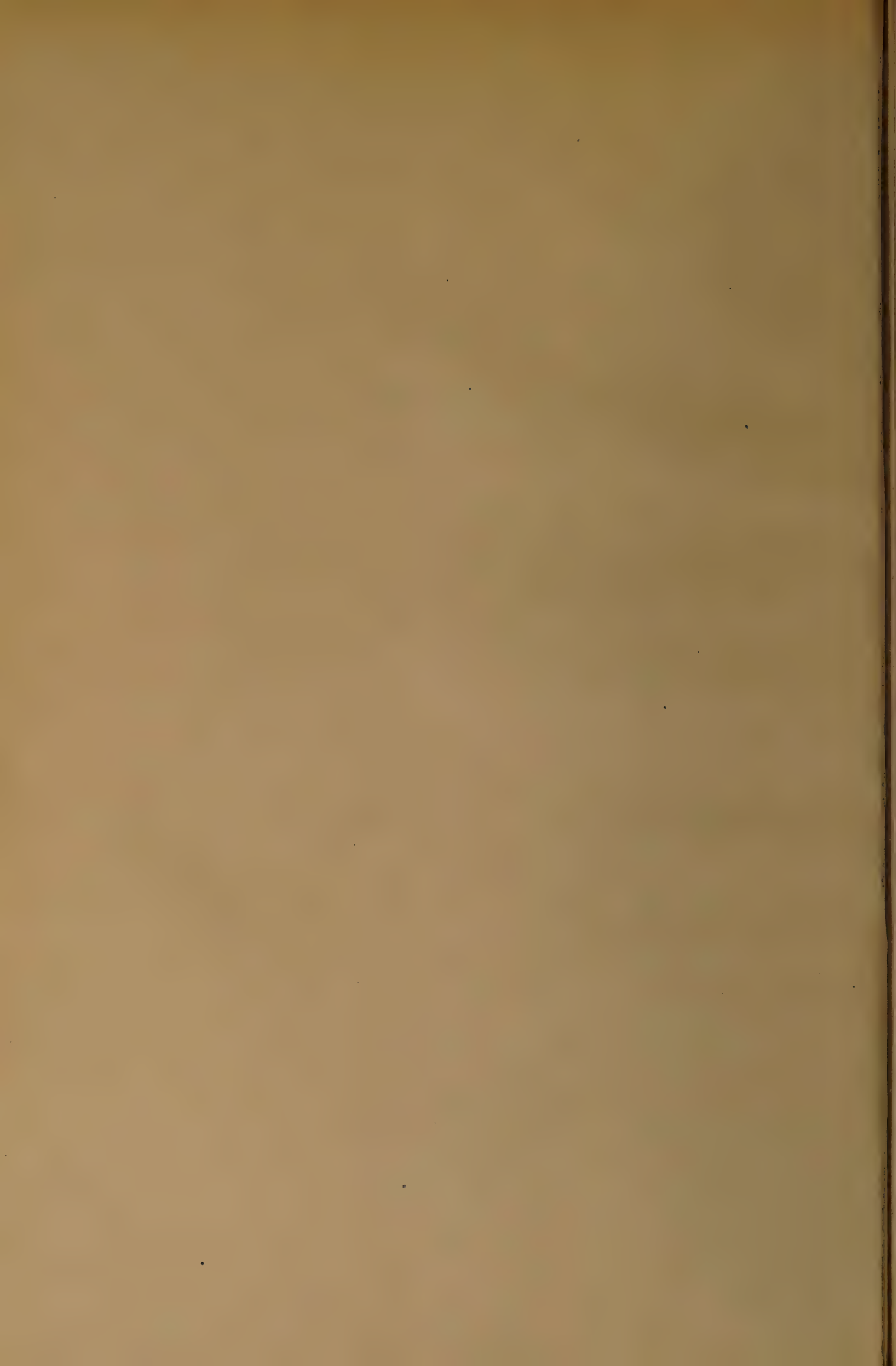


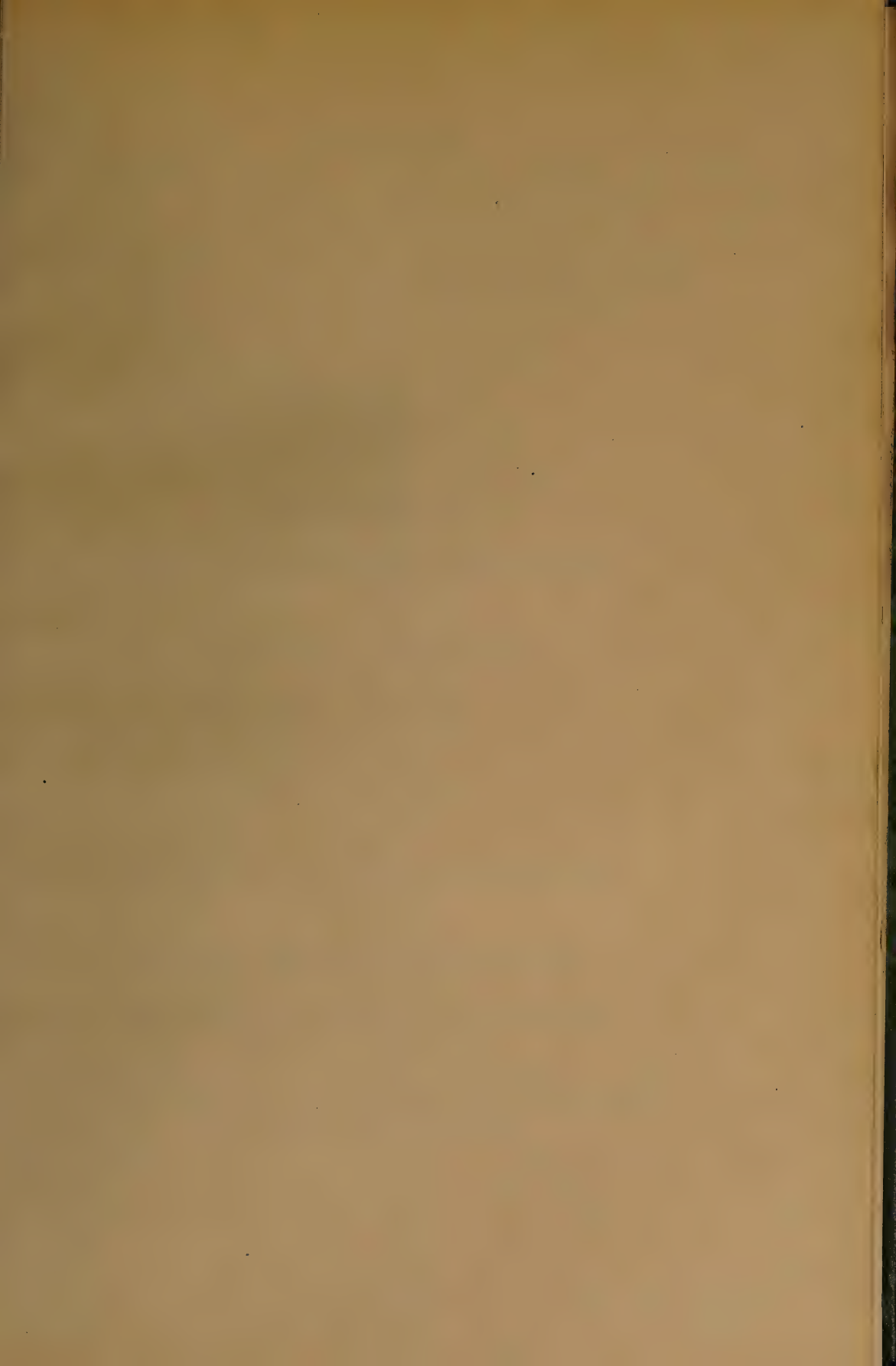












ON FREE VIEW

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

FROM SATURDAY, APRIL 24TH, UNTIL THE DAY OF SALE

9 A. M. UNTIL 6 P. M.

578

A NUMBER OF
VERY IMPORTANT PAINTINGS

BY

THE GREAT MASTERS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY DIRECTION OF

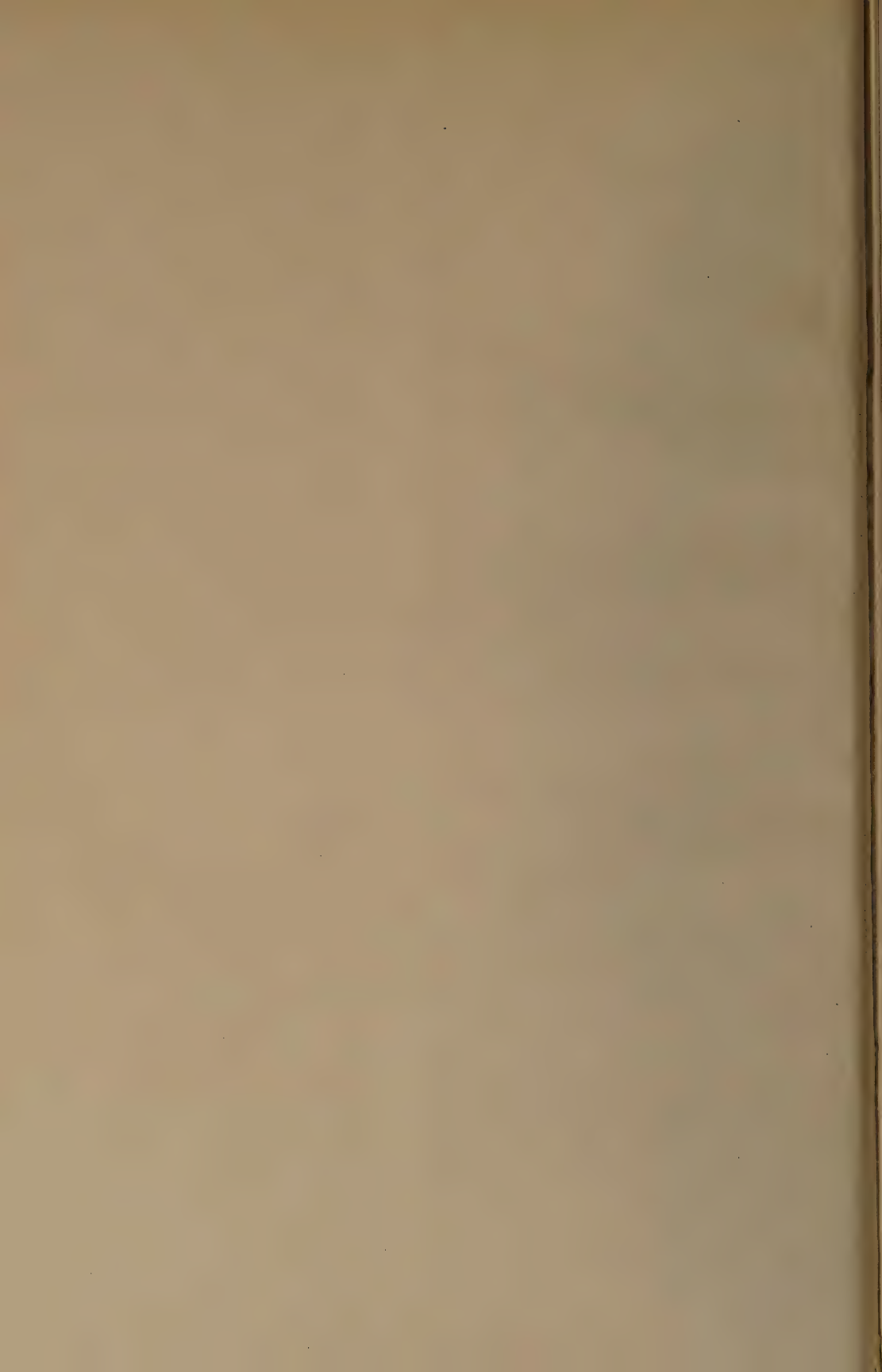
MESSRS. DUVEEN BROTHERS

ON THURSDAY EVENING, APRIL 29TH, 1915

BEGINNING AT 8.30 O'CLOCK

IN THE GRAND BALLROOM OF THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREET



CATALOGUE
OF
A NUMBER OF VERY IMPORTANT
PAINTINGS BY THE GREAT MASTERS

WHICH WERE IN AN OUTBREAK OF FIRE THAT TOOK PLACE ON
BOARD THE STEAMSHIP MISSISSIPPI IN NOVEMBER, 1914,
WHILE THE PAINTINGS WERE IN TRANSIT TO
THIS COUNTRY, AND IN CONSEQUENCE
OF SUCH DAMAGE ARE TO BE SOLD

AT UNRESTRICTED PUBLIC SALE

BY DIRECTION OF
MESSRS. DUVEEN BROTHERS
NEW YORK AND PARIS

ON THE EVENING HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY, OF
THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK

1915



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

CONDITIONS OF SALE

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. Storage of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring

for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

SPECIAL NOTICE.

Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone, will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above Conditions of Sale, which cannot in any manner be modified. The Association, however, in the event of making a purchase of a lot consisting of one or more books for a purchaser who has not, through himself or his agent, been present at the exhibition or sale, will permit such lot to be returned within ten days from the date of sale, and the purchase money will be returned, if the lot in any material manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much *for the lot*, and when the lot consists of one or more volumes of books or objects of art, the bid per *volume* or *piece* should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,

American Art Galleries,

Madison Square South,

New York City.

CATALOGUE

NOTICE

The fifteen paintings herein described were in an outbreak of fire which took place on the steamship *Mississippi* in November, 1914, and will be sold by direction of Messrs. Duveen Brothers.

The pictures will be sold in their present condition, no attempt having been made to restore them. Messrs. Duveen Brothers will be pleased without charge to advise purchasers in regard to the necessary restorations and aid them in selecting an expert restorer for the needed work.

AMERICAN ART ASSOCIATION,

MANAGERS.

No. 1

PIERO DI JACOPO BENCI
(CALLED POLLAIUOLO)

ITALIAN—FLORENTINE SCHOOL: 1443—1496

BUST PORTRAIT OF YOUNG MAN IN BLACK CAP

(Panel)

Height, $14\frac{1}{2}$ inches; width, 12 inches

Because their father was a poulterer, the nickname Pollaiuolo was given to the two brothers Antonio and Piero di Jacopo Benci, and was extended also to the former's nephew, Simone. The last as an architect, Antonio as sculptor, jeweler, painter and engraver, and Piero as a painter played a considerable rôle in Florentine art during the fifteenth century. Piero was a pupil of Baldovinetti and worked mainly on his brother's designs. His principal independent works were a "Coronation of the Virgin" in the choir of San Gimignano; "Three Saints—S.S. Eustace, James and Vincent" and a miniature profile of a lady in the Uffizi, and an "Annunciation" in the Berlin Museum.

R. H. Lienes

\$250.

26000

total loss
original value
imposed by the

250

175 Rougeron 41700 fu
No. 2

AMBROGIO DA PREDIS

ITALIAN: 1455—1515

175
Rougeron
Metal Com
Lepke's
Stoh
175.
Rougeron
PORTRAIT OF A YOUTH IN A RED CAP

(Painted on Italian poplar wood)

Height, 16½ inches; width, 11½ inches

A BUST-PORTRAIT of a youth in sharp profile, turned to the left, wearing a red cap with turned-up brim and held by what appears to be a jeweled pin, long fair hair cut in a fringe over his forehead, and a continuous roll curl falling over his neck. Dressed in a gray coat which is laced up the front, and a green velvet waistcoat just showing at the neck, round which is a white stock. The background appears to be a marble wall or pilaster with a white molding on the base.

From the collection of Consul Weber in Hamburg, and formerly the property of the Viscontice family in Milan.

Illustrated in "Archivio Storico dell' Arte," 1891; in Nohring's "Collection Weber," 1898, and Lepke's "Galerie Weber," 1912; also in the "Jahrbuch der Kunsthistorischen Sammlungen der Allerhochsten Kaiserhauses," 1906, 1p. 41.

Mentioned by Dr. Bode in the "Jahrbuch der Königlich Preussischen Kunstsammlungen," 1889, p. 77; also by C. Cocera in "Archivio Storico dell' Arte," 1889; also by Fritz Harck in "Archivio Storico dell' Arte," 1891; also by Wold von Seidlitz in the "Jahrbuch der Kunsthistorischen Sammlungen der Allerhochsten Kaiserhauses," 1906. Mentioned by Berenson in "The North Italian Painters of the Renaissance," p. 160; mention by Morelli.

Dr. Bode in "The Year-Book of Prussian Art Collections" decidedly ascribed this picture to Ambrogio da Predis.

Morelli also includes it in the list of da Predis's works.

The date of Ambrogio's birth is rather uncertain, but it is known he was born in Milan about the year 1455. To Morelli is due the credit of first calling attention to this artist's existence, and he published an account of da Predis with a list of his works, an account which remains with slight modification the standard authority of to-day; and amongst which he mentions this picture. A few additional details of his life have been disclosed in recently found documents. The few events in his life known to us begin with the year 1482 when we find him established as Court painter to the Emperor Maximilian, and in 1506 he designed some tapestries for the Emperor. He died about the year 1515, but even this date we give as problematical.

*l. was face
 cracked & peeling
 head & touched
 not advisable*
*original val 23.300
 denique ms 90*
 No. 3
 LORENZO DI CREDI
 ITALIAN—FLORENTINE SCHOOL: 1459—1537
VIRGIN AND CHILD WITH ST. JOHN
 (Circular Panel)
H. Reinhardt Diameter, 3 feet
Reinhardt
 3.700
 \$3700.

THE Virgin, with hands joined in prayer, kneels on the right of the composition, clad in a rosy crimson robe and blue mantle, lined with purple. Her head is bowed toward the sacred Child, who lies naked on a pale blue sheet, spread upon the ground, and is supported by a white bolster. His eyes are directed toward the sky, while He holds a finger of His left hand to His lips. At His back kneels the little St. John, naked also except for a transparent drapery on his back, which is confined by a blue girdle. While his hands are raised in devotion, one arm supports a slender cross, the top of which shows against a small, rounded hill, with two bunches of trees on the summit and a single leafless trunk. Near the center of the middle distance stands a tall tree, whose slim stem is surmounted by a pompon of foliage. Beyond it lies a band of water, on the edge of which rises a pile of buildings with two battlemented towers, at the foot of the hill, crowned with trees and a church. The water reappears on the right of the composition, where an elevation projects which is formed of rectangular rocks, covered at the top with a thatch of yellowish grass on which stand two little trees.

Born in Florence in 1459, Lorenzo di Credi became a pupil of Andrea del Verrocchio, in whose *bottega* he had as fellow-students Perugino and Leonardo da Vinci. By both of these his style was affected—the influence being particularly notable in the smiling happiness of his faces and the reverential gestures of the figures. He was of a pious and gentle nature and enjoyed in Florence a respectable local practice, expending minute and patient industry on altar-pieces and easel pictures. Many of the latter show his partiality for the tondo or circular panel. During his last years he lived upon an annuity in the retirement of the Hospital of Santa Maria.

*Reinhardt
 3.700
 \$3700*

good
as possible

original
drawn

Val. ESXXX
as to

No. 4

5700

Reinhardt

PIER FRANCESCO FIORENTINO

Circa: 1440—1500

VIRGIN AND CHILD WITH SAINTS

(Circular Panel)

Diameter, 30³/₈ inches

5700

H. Reinhardt

IN the center of the picture the Virgin is seen in three-quarter length, standing behind a parapet over which is thrown a cloth, and on which the Infant Jesus is lying on a cushion with gold tassels. The Virgin is dressed in a deep blue mantle with gold lace trimmings and a gold star on her left shoulder; underneath this mantle she wears a red dress elaborately embroidered with gold. There is just a suspicion of very fair hair showing over her left temple, under the white head-veil. Her hands are joined together, and raised in the action of adoration of the infant. On the left is the little St. John with fair curly hair and a greenish garment lined with fur; he has his back turned slightly towards the spectator and is looking down at the infant Christ with hands clasped in prayer. On the right can be seen the head and shoulders of another little saint in a red mantle and long fair hair, his hands, just showing, raised in front of him. Behind the figures is a background of a hedge of roses, carnations and dahlias, and the pigment is put on so thick that it stands out in relief; the upper part of the background is gold, carefully tooled to represent the rays of the setting sun, and the designs of the halos are also stamped in gold.

The old carved frame and picture are in one solid panel measuring 42 inches in diameter.

Formerly in the Palazzo Rossi Collection, Bologna

Pier Francesco Fiorentino was born in Florence about the middle of the fifteenth century, but the actual date of his birth cannot be given

with any precision; in any case, it is known that he was brought up in Florence and, according to some writers, he afterwards became a priest or monk of the order of the Angeli, and probably learnt his art originally from Don Lorenzo, a monk of the same order, who was first noticed as a painter in 1410.

Francesco Fiorentino, after Lorenzo's death, painted the tabernacle at the corner of Santa Maria Novella, at the upper end of the Via della Scala. This tabernacle is still to be seen, somewhat injured, it is true, but not so much as to prevent perceiving the force of design, delicacy of execution, and grace of coloring exhibited by the painter.

Berenson quotes this master as having been active during the last three decades of the fifteenth century, as possibly a pupil of Fra Angelico or Benozzo Gozzoli, and having copied many of the subjects painted by Fra Filippo and Pesellino. The greater quantity of his works are at San Gimignano.

No. 5

MARIOTTO ALBERTINELLI

FLORENTINE—ITALIAN SCHOOL: 1474—1515

MADONNA AND CHILD

(Panel)

Height, $31\frac{1}{8}$ inches; width, $22\frac{3}{4}$ inches

THREE-QUARTER length, seated on a rock and turned to the left with her head slightly bent forward and looking down, the Virgin is dressed in a dark green mantle and hood of the same color, the mantle being joined by a brooch at the breast, with a purple dress underneath. Her left hand is resting on a book, and with her right she is holding the body of the Child, who is almost naked with the exception of a white shirt which shows over His right shoulder and arm.

The Infant Jesus is looking downwards, with His left hand clasping the right hand of His mother, and is seated on a white cloth on her lap. The background is a landscape showing many buildings and a bridge on the right.

Mariotto Albertinelli was the son of Biagio di Bindo Albertinelli, born at Florence in 1474, and was apprenticed when quite young to Cosimo Rosselli, in whose studio he was the fellow-pupil of Fra Bartolommeo, and painted mostly sacred subjects. He was greatly influenced, according to Berenson, by Lorenzo di Credi. He entered into partnership with Fra Bartolommeo, and some of the works they executed conjointly are marked with a cross and two interlaced rings. So closely did the two adhere to the same style that their works appeared to be by the same hand, and when Fra Bartolommeo retired into a monastery, Albertinelli finished some of the works the former had left uncompleted. His masterpiece, "The Visitation," now in the Uffizi, and which was executed in 1503, before Bartolommeo recommenced painting, shows that his skill in painting was equal to, if not better than, that of his late partner. It is said that Albertinelli gave up painting and became an innkeeper; this was probably while Fra Bartolommeo was in retirement, and accounts also for the great rarity of his works; they, however, again painted together from 1510 to 1513.

In 1513 Albertinelli was working in Rome, but unfortunately died the same year after his return to Florence.

original Val mm x x x
Total loss

1200
framed by Lobby

\$ 1200.

E. L. Lueder

later + bad weather original Val of xxx
damage ms of
No. 6

2.600

COSIMO (DI LORENZO DI FILIPPO) ROSSELLI

ITALIAN—FLORENTINE SCHOOL: 1439—1507

Otto Berner, Agt.
**VIRGIN AND CHILD WITH ST. JOHN AND
SAINTS**

(Circular Panel)

\$ 2,600.
Diameter, 3 feet $2\frac{3}{4}$ inches

THE Virgin is seated almost full face, the blue mantle which covers her figure being open over the bosom, revealing a crimson robe, which, like the mantle, is edged with a gold diaper. Below the neck of the robe is a button with a device that suggests a fleur-de-lis. Her left hand supports the Child, who stands on her lap, holding across his nude body the extremity of her gauze veil. Meanwhile His right hand grasps a cross, which is also being held by the little St. John, who kneels at the left, clad in a dull rosy tunic, edged with camel's hair. Beside him appears a segment of a toothed wheel, the emblem of martyrdom of St. Catherine of Alexandria. The Saint herself stands behind it, gazing devoutly at the Child-Christ, while her hands hold a pen above a book in memory of the learning with which she confounded the Pagan arguments. Forming a pendant to her, on the right of the composition, stand two youthful saints, one of whom supports with her mantle a mass of roses—intended, possibly, to identify her with St. Elizabeth of Hungary. At the back of these two figures rise a pair of tall slender trees, above which three lines of birds are flying. The landscape is hilly and dotted with trees, distinguished on the right by a hill, which is surmounted by a convent, and, on the left, by a rocky eminence supporting a willow tree.

A native of Florence, Rosselli became at the age of fourteen a pupil of Neri di Bicci. His first work, according to Vasari, is an "Assump-

*left side of panel opened. Blistered
repainted previously in many places—*

tion of the Virgin" over the third altar on the left in the Church of San Ambrogio. Later he visited Lucca, where he painted several altar-pieces. In 1480 he was invited by Sixtus IV to assist in the frescoes of the Sistine Chapel and executed "Destruction of Pharaoh's Army," "Christ Preaching by the Lake of Tiberias" and "The Last Supper." In these he was assisted by his pupil, Piero di Cosimo. His chief pupil was Fra Bartolommeo. Vasari states that Rosselli died in 1484, but this is contradicted by his will, which still exists and is dated November 25, 1506.

original Val. Fr. 80. xxx
Preserved a x less

No. 7

3. 300
Mayer

JACOPO DEL SELLAJO

1441—1493

PROCESSIONAL SCENE

(Panel)

#3,300.

Colnaghi & Osch

Height, 17 inches; length, 65 $\frac{3}{4}$ inches

ON a hill, to the right of the picture, a Sibyl is seen seated watching the vision spread out before her: this is represented by a triumphal procession wending its way towards Rome. In the center foreground, a crowned king and his general are seen seated on a triumphal car drawn by white horses with gold trappings and attended by warriors on horseback and many others on foot. The whole procession has been disturbed and put in disorder by the appearance of a black eagle holding a terrestrial sphere in its claws, which has suddenly swooped down, and is hovering over the general's head. The crowd gazes up in amazement and consternation, and even the horses have become restless and uncontrollable at the apparition. It is merely an old legend symbolical of the fact that the general will be the future king. At the back of the procession are dark-brown green hills, with bushes and trees, forming a perfect background or screen, which throws into bright relief the figures and white horses in the foreground, which are all elaborately penciled in gold. To the extreme right, the same procession is seen entering the city of Rome with the car, the eagle still hovering over it. The whole of the background is taken up with the River Tiber, which is seen winding its way through various islands into the far distance.

This painting once formed the front panel of a cassone or wedding chest, greatly in vogue at that time, and generally decorated with historical and mythological subjects, and often, as in this case, various episodes of the same subject were painted on one panel.

pl. -

varied & fluted - varnish. burnt
Cannocraft restored to form.

Jacopo del Sellajo was a pupil of Fra Filippo and a fellow-worker with Piselli. All of his pleasantest works may be described as being translations of Botticelli into more coercive and fluent calligraphy. This is at once more attractive and more acceptable to the decoration of household furniture, and this panel shows this spirited imitator of Botticelli at his best.

According to Vasari, Jacopo del Sellajo painted two pictures for the Church of San Friani, and one in distemper for that of the Carmine. These few words are all the notice we have concerning this artist and his works, nor do we know the fate of these paintings.

Canvas from 11 Savoye
Sketches

No. 8

original val 5 m. 5 xx
damaged 4 x 4 1/2

3,000
Friedman

PAUL POTTER

1625—1654

LANDSCAPE WITH CATTLE

3,000.
A. J. Brown

19 1/2 26 3/4
Canvas: Height, $26\frac{3}{4}$ inches; width, $19\frac{1}{2}$ inches

ON the left of the foreground a woman in red with white fichu and white cap on her head, and whose face is turned towards the spectator, sits milking a black cow. To the left a brown and white cow is lying down, and behind her in a slight shadow stands a red cow. The animals are grouped in front of a thatched farm building which has open double doors with pigeon-cot above. Over the top of the shed rise the red gables and roof of a château, distinguished by a tall octagonal tower roofed with slate; to the left of this are trees extending towards the left middle distance, where a glimpse of cornfields appears in a bright light, and a shepherd is seen driving his flock. In the extreme right foreground are two pigs, one lying down asleep while the other grovels among some rubbish.

Signed on the lower left-hand corner, "PAULUS POTTER F."

From the collections of Prince Kaunitz; Baron de Rothschild; M. Edouard Kums (illustrated in catalogue); C. T. Yerkes, Esq. (illustrated in catalogue).

Paul Potter, the greatest animal-painter of the Dutch School, was born in 1625 at the then flourishing town of Entkuizen, where he was baptized on 20th November in the same year. By his mother he descended from the d'Egmont family, one of the most noble in the country and celebrated for the part they took in the enfranchisement of the Netherlands from the Spanish domination; one of his ancestors being beheaded for rebellion at Brussels (1568).

His father, Pieter Potter, a talented landscape-painter, was his first and chief master. Dr. Waagen mentions a remarkable allegorical

composition by him, entitled "Vanity," at Aix-la-Chapelle. He brought his son with him to Amsterdam in 1631, and having obtained the right of citizenship, he settled there. It was in that town that Paul Potter came under the tuition of Claes Moeyaert, whose influence on his style is undeniable. At the age of fourteen or fifteen he was already an accomplished artist. The verdant fields of his country, the rich pastures, and the beautiful Netherlandish farms inspired him at the outset, they ever remained his subjects of predilection and became his genius: he loved, above all, simplicity. Animals in all their reality, rustic scenes such as he saw them, were what from youth he aimed at drawing and etching before he began to paint. He constantly roamed about the country, making sketches of all that struck him, and many of these provided him afterwards with subjects for his finished pictures. These rough sketches, so true to nature and so much sought by amateurs, reveal his intimate taste and his genius in the art of imitation.

Paul Potter, having begun by engraving, always retained his taste for this art. He was only eighteen years of age when he engraved "The Herdsman," and nineteen when he executed "The Shepherd," two masterpieces; and how he could, when still so young, produce works which would cover with glory the most matured artist, is scarcely conceivable. Bartsch says: "Perfect accuracy of drawing, striking truthfulness in the individuality of the animals, remarkable intelligence in the composition, happy effect of the chiaroscuro, everything unites to raise them to the level of the truest masterpieces." And yet this praise is still in a greater degree applicable to the painter. In 1641 Paul Potter went to The Hague to study the masters of the Dutch School; he admired them, but did not imitate any; he remained himself. The artist did not leave The Hague until 1650, when on 3d July of that year he married Adriana, daughter of the architect Balckeneynde, and shortly after, on the entreaties of Burgomaster Dr. Tulp, one of his warmest admirers, went to Amsterdam, where he definitively settled.

During this second part of his too short career, Paul Potter painted that remarkable work, "Orpheus Charming the Animals," now in the Amsterdam Museum, not only one of his finest works, but also one of greatest interest as proving that the great artist had contrived to study, with equal care and success, wild beasts and domestic animals.

This eminent painter worked with unimaginable ardor, hardly leaving his brush during the day and spending his nights in engraving

in aqua-fortis. Whenever he went abroad he had his sketch-book in his hand and noted everything that attracted his attention: animals' attitudes, structure of plants, effects of light, scenes and landscapes. Such persistent work at length affected his health, and through his constant roaming in the country, which he loved so intensely, in search of new subjects, on a winter day he contracted pneumonia and died in his twenty-ninth year in all the fulness of his manhood, and in the plenitude of his talent. He was buried on the 17th January, 1654, in the Great Chapel of Amsterdam.

No. 9

AELBERT CUYP

DUTCH: 1620—1691.

THE FLIGHT INTO EGYPT

(Panel)

Height, ¹⁸~~45~~ inches; width, ^{23 1/2}~~54~~ inches

IN the background to the left, a town with turreted walls rises to view in the scintillating brilliance of the setting sun. In the foreground to the left, less brightly illuminated, a peasant leads an ass, bearing a woman and child; towards the right, a man, standing seen from behind, talks to a seated peasant woman; her child stands beside her, and her oxen are feeding, or passing over a wooden foot-bridge. Large trees lift their tufted foliage towards the radiant sky, on the same side. Looking at the group on the left, it seems evident that, in this part of the picture at least, the artist wished to represent the flight of the Holy Family into Egypt.

Signed below, to the left, with the monogram.

Mrs. E. Romilly's Collection, London, 1878.

Baron de Beurnonville's Collection, Paris, 1881.

Rudolph Kann Collection, 1907.

Aelbert Cuyp, one of the greatest Dutch painters, was born at Dordrecht in 1605. He descended from a family of artists, for his father, Jacob Gerritsz Cuyp, who was his first master, was not only an estimable portrait painter, but he also painted views of towns, battle scenes, and genre pictures; and an uncle of Aelbert, Benjamin Gerritsz Cuyp, painted religious pictures for churches, and war scenes. Aelbert Cuyp soon surpassed his father, but notwithstanding his great talent, his fame was mostly posthumous; strange as this may appear, it may be accounted for by the fact that, the pecuniary reward he got for his works being insufficient, he continued to exercise the profession of brewer concurrently with his artistic pursuits; this also

explains why some writers have thought that he only practised art as an amateur.

Aelbert Cuyp is none the less, with Claude Lorrain, one of the most admirable painters of light. He has rendered in a marvelous manner and with an equally happy result, the blazing heat of the sun and the caresses of its rays towards the decline of day. His touch is at once fresh and robust, and his coloring vibrating. Now he groups cattle and shepherds in most charming rural surroundings; now he paints the lordly personages of his time, as in the "*Départ pour la promenade*" in the Louvre, and in various portraits; but examples of such subjects are to an extent exceptional with him. He prefers to show us the River Maas alive with picturesque craft, its banks peopled with shepherds tending their flocks, or the sea rippled with watered silk-like effects of light, or again trains of peaceful country people escorted by their superb ruminants.

His extensive work comprises at least three hundred and thirty-five known pictures, which are to be found chiefly in the Museums of England, The Hague and Antwerp. Besides the "*Départ pour la promenade*" already mentioned, the Louvre possesses by him a most beautiful marine. He is well represented in the Dulwich and National Galleries, London.

Cuyp married in 1658 and lived chiefly on his estate, Dortwyk, near Dordrecht, where he enjoyed great consideration. He died in 1691, and was buried in the Church of the Augustines at Dordrecht.

No. 10

AELBERT CUYP

DUTCH: 1620—1691

OXEN IN A SHED

(Panel)

Height, $44\frac{1}{2}$ inches; width, $58\frac{1}{2}$ inches

IN a cow-shed, lighted by a bay on the left, a brown and white ox is tied up, in profile to the left, near a black ox, which is lying on its legs, three-quarters to the left and facing the spectator. The two beasts are placed in front of a wooden partition, which divides the shed in two. On the top of the partition are a cock and a hen, the hen upright on her legs, the cock roosting. To the left a hen is laying in a basket slung from a beam. Another hen is pecking on the ground on the same side. To the left, on the inner sill of the bay, a black pigeon with a white head and tail has perched. To the left, in the shadow, a wooden bowl and a brass jug near the shards of a broken pitcher. Some oars are placed against the wall, on which a straw hat is hanging.

Thomas Norris Collection, Bury, England, 1873.

Baron Liebig's Collection, Reichenberg, Austria.

Rudolph Kann Collection, 1907.

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AELBERT CUYP

DUTCH: 1605—1691

Scott & Powles & Co.
**HORSEMEN, CATTLE, AND SHEPHERDS IN A
LANDSCAPE**

\$ 73,000.
Canvas: Height, 40 inches; length, 64 inches

ON a road running by the side of a river are two horsemen riding gray horses; one of them wears a blue jacket with red sleeves, the other is clad in red and sits on a red saddle. A shepherdess dressed in blue and white is indicating the way to the second rider; in the middle distance a third man, dressed in blue, riding a dark chestnut horse, has just crossed a three-arched bridge and is passing a clump of four tall slender trees. On the left, on the bank of the river, is a herd of cows and sheep tended by two herdsmen. On the right of the picture rocky, wooded hills rise to a considerable height, and towards them a herdsman is driving a group of cows over the bridge. Beyond are outlined the buildings of a large town; from this to the extreme left extends a stretch of flat country gradually disappearing in the misty far distance. In the near left foreground is a dog standing in the shadow of a rocky bank. The scene represents a fine summer morning, and the atmospheric effects of summer light on land and sky are most admirably rendered, while the aerial perspective is that of nature itself. This is, according to de Groot, one of the best pictures by Cuyp on the Continent.

Signed in full in the right-hand bottom corner.

Described in Smith's "Catalogue Raisonné," No. 138, and Supplement, No. 47.

Exhibited at the Royal Academy Winter Exhibitions of 1872, No. 157; and 1894, No. 56.

From the Collections of Edmund Higginson of Saltmarshe Castle, 1842; Joseph Bond, 1872, who lent it to the Academy; C. Wertheimer, 1894, who lent it to the Academy; Comte Boni de Castellane; M. Maurice Kann, Paris.

The *London Times* of 8th January, 1894, says:

“Mr. Wertheimer’s picture, which is very highly finished and very transparently painted, contains just three elements of a landscape that Cuyt loved best—hills and a river, a bridge with horsemen, cattle and shepherds—and the manner of treatment is almost exactly what we see in the best of the celebrated pictures in the Dulwich Gallery.”

31.000

No. 12

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orig. Val. "xxxxx" 5/10

perhaps mxxx

Scott & Poulson Cr.

\$31,000.

Painted by
Lawrence in 1787

SIR THOMAS LAWRENCE, P.R.A.

BRITISH SCHOOL: 1769—1830

PORTRAIT OF MISS SOTHERAN

Height, 4 feet 2½ inches; width, 3 feet 4 inches

THE portrait, nearly full-length, represents a young lady seated. Her face and bust are turned three-quarters to the spectator, as she rests her left shoulder against a corner of the chair-back, while the lower part of her figure is extended across the picture to the left. Her oval and warmly tinted face is surmounted by loose dark brown curls which finish in a knob on the top of her head. She is simply dressed in a creamy-white gown, confined at the waist with a blue sash and edged with soft frills at the neck and cuffs. From her left shoulder depends a salmon-colored silk shawl, bordered with a band of white succeeded by one of blue, decorated with red flowers. Her left arm hangs down, while the right lies along the edge of her skirt, the hand holding a ribbon from which a straw hat is suspended. A mass of dark foliage forms a background to the head and shoulders; part of the shaft of a fluted column appearing on the right and, on the left, a vista of water and trees and blue hills under a creamy sky.

Lawrence painted a portrait also of Admiral Sotheran.

Son of a Bristol innkeeper, who later moved to the "Black Board," Devizes. Lawrence was a youthful prodigy who made portrait-drawings of his father's guests and entertained them with recitations from Shakespeare. At twelve years old he made his début as a crayon portraitist, in Oxford, whence his father removed to the fashionable resort of Bath. In 1787 he arrived in London, was kindly received by Reynolds and entered the School of the Royal Academy. Beginning almost immediately to exhibit, he rapidly secured a reputation, one of his earliest successes being the "Portrait of Miss Farren,"

painted when he was about twenty-one. He was elected an Associate of the Academy in 1791, and three years later an Academician, this honor being conferred upon him before the age prescribed by the rules through the express wish of George III, who, on the death of Reynolds, chose Lawrence as principal Royal painter. He was knighted in 1815 and in 1818 went to Aix-la-Chapelle to paint the sovereigns and diplomatists assembled for the Peace conferences. Thence he visited Vienna and Rome and was received with every mark of honor. Returning home, after an absence of eighteen months, he found himself elected President of the Royal Academy. After holding office for ten years he died, January 7, 1830, and was buried near to Reynolds in St. Paul's Cathedral.

in St. Paul's

No. 13

SIR JOSHUA REYNOLDS, P.R.A.

BRITISH SCHOOL: 1723—1792

MRS. OTWAY AND CHILD

Height, 57 inches; width, 44 inches

SARAH, wife of Francis Otway, and her daughter Jane, afterwards Mrs. McMurdo. Mrs. Otway is seen seated, turned three-quarters to the left, dressed in a white dress, over which is a spotted quilted cloak with large loose sleeves turned back with deep lace frills. Brown hair, done very high, with a yellow muslin bow as a head-dress. She holds her daughter's right hand in hers, and her left hand rests carelessly in her lap, showing on her wrist a black velvet band on which is an oval miniature of a lady, set with pearls. The child, her daughter, is standing on a sofa to the left, with her left hand just touching the right shoulder of her mother; she is dressed in a low-cut white bodice and panier, under which is a pink skirt; red and white feathers in her hair held in with a row of pearls. On each shoulder there is a gold brooch, the same ornament is seen on the bodice, and each sleeve is kept back by a gold armlet set with pearls. A landscape background seen through window behind the child.

An entry in Reynolds's second ledger reads thus: "Mrs. Otway, agreed for 135 guineas, or rather 70 and 35."

Mentioned in Sir Walter Armstrong's "Reynolds," page 222.

Mentioned and described in Graves and Cronin's "Works of Reynolds."

The mezzotint by James Scott is published in Graves' de luxe edition of "The Works of Sir Joshua Reynolds."

From the Oppenheim Collection, and formerly in the possession of Charles Sackville Bale, Esq., grandson of Mrs. Otway.

Exhibited at the British Institution in 1841 as "Mrs. Otway and Child," and again in 1857 as "Family Portraits."

Sir Joshua Reynolds, portrait and subject painter, was born at Plympton Earls, near Plymouth, on 16th July, 1723, the year of Knelser's death. His father, a clergyman and master of Plympton Grammar School, intended him for the medical profession, but he soon developed a strong aptitude for painting, and was continually studying the plates in Cat's "Book of Emblems," Dryden's "Plutarch" and any other volumes that came in his way; at the age of eight, he not only mastered the principles of perspective, but could apply them to drawings executed by himself, a feat that some painters have failed to achieve in a life-time. In 1740 he was sent to London to study art, and placed in the studio of Thomas Hudson, a portrait-painter well patronized at the time. In 1743 he returned to Devonshire and executed portraits of local notable people; some of these portraits are still in existence. In the following year he was again in London pursuing his art, but at the death of his father, in 1747, he settled in Plymouth Dock, now Devonport. In 1749 he made the acquaintance of Commodore, afterwards Lord Keppel, who invited him to accompany him on a cruise in the Mediterranean, on which occasion he painted the portraits of many British officers in Minorca. He afterwards made his way to Rome in order to study Raphael and Michael Angelo; in the Vatican he caught the chill which permanently affected his hearing and compelled him to use an ear-trumpet during the rest of his life. On leaving Rome he visited Bologna, Genoa, Florence, Parma, and Venice. Returning to London in 1752, he established himself in a studio in St. Martin's Lane, and immediately attracted notice by his portraits of the second Duke of Devonshire and Commodore Keppel. He soon was in excellent practice, and in the year 1755 had no less than a hundred and twenty sitters. In these portraits the influence of the Italian masters, and especially of Correggio, is clearly visible, but they nevertheless bear the strong impression of his own character and individuality. He soon removed to Great Newport Street, and in 1760 purchased a mansion in Leicester Square, to which he added a studio and reception room.

He was now at the height of his fame and a valued friend of his most celebrated contemporaries. In 1764 he founded the famous literary club of which Dr. Johnson, Garrick, Burke, Goldsmith, Boswell, and Sheridan were members; all of whom were portrayed by his brush.

He was one of the earliest members of the Incorporated Society of Artists, and contributed to its exhibitions till 1768, when, on the establishment of the Royal Academy, he was elected its first President, and in the following year received the honor of knighthood from the King. In 1769 he delivered his first lecture to the students of the Academy; fifteen of his lectures have been published and translated into French by Janssen under the title of "*Discours sur les Arts.*" They are full of most valuable instructions and abound in well-considered information. He died in London on 23d February, 1792.

Reynolds has been justly named the founder of the British School of painting. He was passionately fond of his art, and no artist ever made such experiments as he did to perfect its technique, even going so far as sacrificing Venetian pictures by decomposing the colors and analyzing them in order to discover the secret processes of the Masters. By a happy combination of study and judicious application of his own powerful qualities he created a style which, though it resuscitated the emulation of generations of artists, will ever remain his own.

No. 14

SIR ANTHONY VAN DYCK

FLEMISH: 1599—1641

Nicholas Triest
PORTRAIT OF (ALEXANDER TRIEST), BARON
D'AUWEGHEM (*)

Canvas: Height, 48½ inches; width, 37½ inches

STANDING, dressed in black velvet, his neck encased in a wide stiffly gauffered ruff, he rests his right hand on the pommel of his sword, his left arm hanging naturally by his side. His long nervous patrician hands emerge from sleeves with turned back cuffs of white lawn. The head is turned three-quarters to the right; the features are regular; the upper lip is shaded by a light chestnut mustache twisted into points at the ends; on the chin, an imperial. The hair is cut short, leaving the intelligent forehead bare; the eyes have a penetrating expression. On the background to the left above are the arms of the sitter and the date 1620.

Lord Carlisle's Collection, London.

Rudolph Kann Collection, Paris, 1907. (*Reproduced in Catalogue, Vol. I, facing p. 12*)

Anthony Van Dyck was born in Antwerp, March 22, 1599; died in London, December 9, 1641. At ten years of age he was apprenticed by his father, Francis Van Dyck, linen draper, to Hendrik Van Balen, and at sixteen he entered the studio of Rubens as his pupil and assistant, employed by this great master to prepare black and white drawings for his pictures for the use of the engravers who worked under his eye, and to make cartoons from his sketches. Van Dyck's talent developed with astonishing rapidity. He obtained access to James I through the Countess of Arundel. He painted the king's portrait at Windsor. In the autumn of 1621 the king gave him a horse and sent him on a journey to Italy, where Van Dyck took up his residence. Jealousy of his great success made Rome intolerable, and he proceeded to Genoa in January, 1624, and remained there

(*) See illustr. article by S. H. Edgell in 'Art in America', August 1916, pp. 268/276.

Ext. 'Paintings by Old Masters', T. L. Fisher Art Gallery, New York, 1912/13
No 33; record in Catalogue.

until the next year, when he returned home. Rubens was very fond of him, and bought several of his pictures, which set the tide running in his favor. After an unsuccessful visit to England in 1627, where he failed to obtain presentation at Court for want of favor with the Duke of Buckingham, Van Dyck lived for three years at Antwerp and Brussels, painting and etching a number of pictures which have become famous. In 1630 Charles I, who had seen some of his work, invited him to England. In April, 1632, Van Dyck obeyed the summons, and after he had been presented to the king by Sir Kenelm Digby, painted his portrait, that of the queen, and the great picture of the royal family now at Windsor. In July he was knighted and appointed court painter, and in October, 1633, had a pension of £200 a year assigned to him. During the next nine years he painted nineteen portraits of the king, seventeen of the queen, as well as many of their children, at a fixed price of £50 for half and £100 for full length figures. Living in a style of splendor far beyond his means, Van Dyck became more and more embarrassed as the troubles of Charles's reign thickened, until in 1638 he presented his unpaid claims to the king, including his pension for the past five years, payment for many portraits and for four cartoons for tapestries at Whitehall, which he valued at the large sum of £80,000. These claims were but partially satisfied when he went to France in 1641. Disappointed and in broken health, he returned to England *via* Antwerp, and on the first of December, the birthday of his daughter Giustiniana, he made his will, and on the ninth he expired. He was buried in St. Paul's Cathedral.

No. 15

PETER PAUL RUBENS

FLEMISH: 1577—1640

THE HOLY FAMILY

Height, ⁶³~~59~~ inches; length, ⁵⁹~~63~~ inches

\$20,000.

C. F. Williamson

THIS magnificent composition contains six life-size figures. The Virgin, seated and offering the breast to the Child, who is lying in her lap, occupies the center of the picture; a cherub stands at her feet, looking up into her face. On the left is St. Catherine holding the little St. John, and on the right St. Joseph bending over the group. The background is formed of a rocky landscape. This masterpiece exhibits to perfection the marvelous gifts of the master, the truthfulness of the outline, the savant modeling of the expressive faces and of the limbs, the grace of the draperies, the depth of coloring and the limpidity of the chiaroscuro, the realization of which were manifestly due to the innate faculties of Rubens, the greatest of Flemish painters.

From the Collection of the Duke of Sutherland.

Mentioned in Theodore Lejeune's "Guide de l'amateur de Tableaux," vol. ii, p. 332.

Dr. Waagen, in "The Treasures of Art in Great Britain," vol ii, p. 68, on the subject of "The Holy Family" by Rubens, in the Stafford House Collection, makes the following remark: "The Virgin with the Child, seated in a landscape surrounded by SS. John, Joseph, Elizabeth, and Angels; the expression of maternal affection in the Virgin and the joyousness in the Child is very pleasing. Figures life-size, in masterly impasto and in a clear golden glowing tone."

Rubens was born at Siegen, in Westphalia, on the festival of SS. Peter and Paul. His parents were natives of Antwerp, but, being Protest-

ants, had moved to Cologne to escape the religious disturbances, and again, in consequence of some disagreement with the authorities in that city, had temporarily settled in Siegen. In 1578 they resettled in Cologne, where the father's death occurred in 1587, after which the mother, having embraced the Catholic faith, returned to Antwerp with her son.

Although destined for the law, he showed such a desire to be a painter that he was placed with Adam Van Noort, with whom he studied four years, afterwards spending another four years under Otho Vaenius, the most celebrated painter of the period in Antwerp. In 1600 he went to Italy and entered the service of Gonzaga, Duke of Mantua, devoting much of the time to copying works in Venice and Rome for the Duke.

In 1605 he was sent on a mission to Philip III of Spain, and during his three years' stay in Madrid was intimate with Velasquez and painted many portraits. Hearing of his mother's illness, he hastened home by way of Genoa, to find that she was dead. The Archduke Albert, then Governor of the Netherlands, persuaded him to remain in Antwerp and appointed him court painter.

In 1609 Rubens married his first wife, Isabella Brant, and the following year built himself a magnificent house. This was the period in which he painted the masterpieces in Antwerp Cathedral—the "Crucifixion" and "The Descent from the Cross." In 1620 Marie de Médicis invited him to Paris, where he painted the great series of pictures commemorating her marriage with Henry IV, which are now in the Louvre. Returning to Antwerp, he was despatched by the Infanta Isabella, widow of the Archduke, in 1628 on a diplomatic mission to Philip IV of Spain, and the following year on a similar errand to the court of Charles I of England, being knighted by both monarchs. His wife having died in 1626, he married in 1630 Helena Fourment, a beautiful girl of sixteen, whose portrait, like that of the former wife, appears often in his pictures. Their union lasted ten years, when Rubens died, possessed of immense wealth, and was buried with pomp in his private chapel in the Church of St. Jacques.

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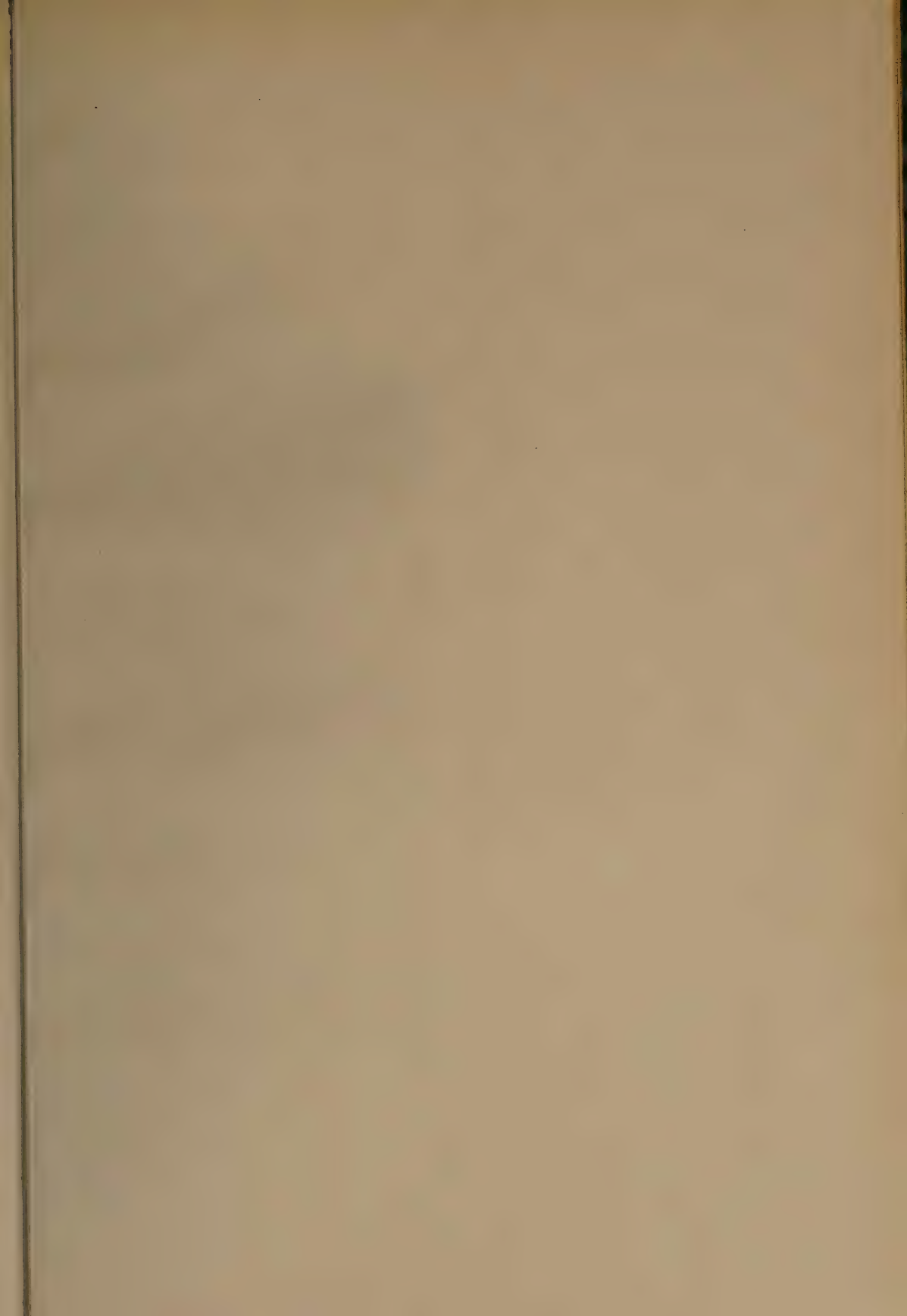
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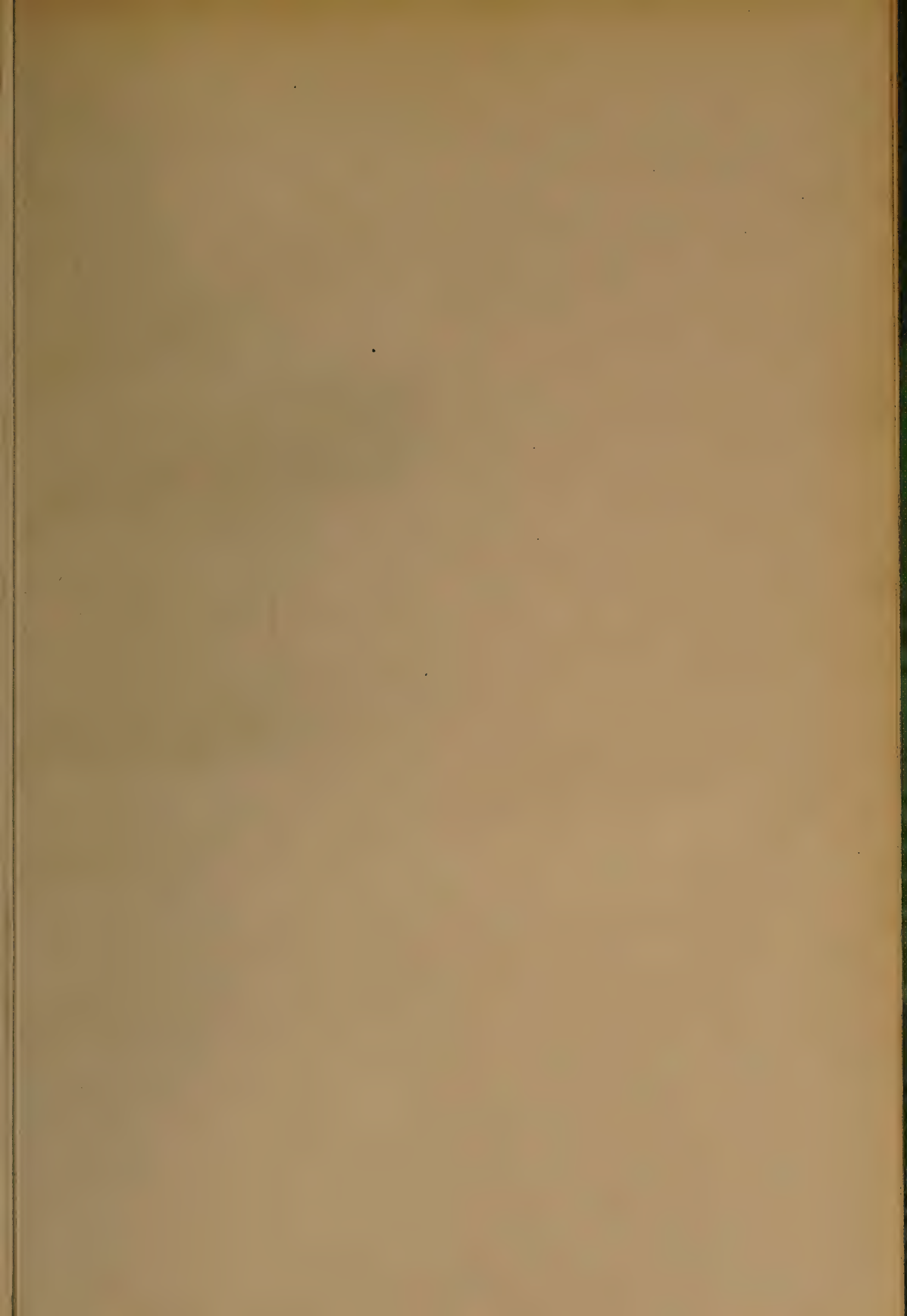
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